

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Price 2d.; Post-free, 2½d.  
Annual Subscription, Postage free, 2s. 6d.

**ST. ANNE'S CHURCH, SOHO.**—Bach's Cantata "God's time is the best" (Gottes zeit ist die allerbeste zeit) will be sung as an Anthem, with Orchestral accompaniment, every Sunday evening during Lent. Service at seven o'clock.

**CHORISTERS for ETON COLLEGE.**—There is a VACANCY for Two BOYS in the above-named Cathedral Choir. Salary from £20 to £40, according to ability. A trial of Candidates will take place on Monday, the 8th of March, 1875. Communications should be entered into in advance with Dr. Charles Maclean, Eton College, Windsor.

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**HEREFORD CATHEDRAL.**—CHORISTERS WANTED. Two well-trained TREBLES wanted. Good voices essential. Education at the Cathedral School, with Board and Lodging free. Liberal stipend, and other advantages, according to merit. Apply by letter to Messrs. Knight and Underwood, Chapter Clerk's Office, Hereford.

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**SOPRANO and BASS Voices REQUIRED** for a City Church Choir. Apply personally to S. J. Gray, 11, Chester-street, Kennington, S.E. Sopranos February 3rd, from 7 to 9 p.m.; Basses, February 5th, from 7 to 10 p.m.

**SOPRANO.**—A Lady of Good Position in the Profession, and who has had considerable experience in Oratorio and Sacred Music, desires a Sunday ENGAGEMENT in a Choir. Apply to Cunningham Boosey and Co., 2, Little Argyll-street, Regent-street, W.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1875.

### A MUSICIAN'S AUTUMN RAMBLE ON THE CONTINENT.

BY EDWARD HECHT.

PERHAPS your readers would not object to stroll in these days of comparative quiet on the musical horizon, to those more favoured countries where the musical orb never entirely disappears; and, if so, my experience of a seven weeks' stay abroad may stimulate the wish to "go and do likewise."

Starting with an excellent friend (himself a very efficient amateur musician), and without any real plan as regards music, our tour proved highly interesting, and we were fortunate in hearing operas and performances for which we dared not even hope.

After a rapid passage through the principal towns of Holland, where we saw the usual sights and were much impressed with the immense treasures of paintings by the most eminent Dutch masters, we went, via Düsseldorf and Cologne, to Munich, and as we were rather too soon for the Operatic season (beginning there on the 2d of August), we went to the Bavarian Tyrol, saw such charming places as Tegernsee and Kreuth, and from there crossed the Austrian frontier and made a lengthened stay at the beautiful Achensee, whose blue colour has greater claims to be celebrated in song and dance, than the so-called "Blue Danube." The lake is so beautiful that I think a higher form of music than a valse may more fitly describe its varied charms, and a musical poem will surely one day owe its origin to the Achensee if the right genius happen to visit its shores. From this delightful spot we went, via Innsbruck, back to Munich, and were just in time for a great German *Sängerfest* (for male voices only), which had attracted about 6,000 more or less strong voices to the Capital on the Isar. A musical festival on such a large scale is never an attraction for me, and if such a gathering is robbed of the charm of female voices and of the gay appearance of the fairer sex on such occasions, the monotony of the men's voices, coupled with the performance of less interesting compositions, make such a festival (to me at least) more of a sight than a musical treat, and this one was no exception to the rule. I must however inform your readers that there were several first-class works performed—amongst which I will mention Franz Lachner's new hymn "Macte Imperator," which ought to become a kind of German war-song; F. Gernsheim's "Römische Leichenfeier" (Roman funeral dirge), a most impressive and noble composition; Bruch's *Triumphgesang*, telling in large chords the enthusiasm of the Roman soldiers for their Emperor; and several compositions of merit by such composers as F. Wüllner; Vincenz Lachner (a worthy brother of the first-named master), and J. Dürner, who, I believe, died in Edinburgh.

But on the whole, these days of the festival were too much crowded with second and third-rate compositions, whose claims to be heard were founded rather on their historical than their musical value. The selection was, with the exceptions named, most unfortunate, and men like Weber, Schneider, and even Mendelssohn, were represented by their weaker specimens of part-songs or choruses. The arrange-

ments as regards the placing of the singers (whose attendance at rehearsals was very indifferent) were also so bad as to damage the effect which such numbers should produce; and by having the platform almost on a level, the effect was anything but favourable for the production of a great volume of sound, or for precise singing, as many of the vocalists were unable to see the conductors. Some of these latter were very eccentric in their mode of beating time. One gentleman laboured with arms and feet, and looked occasionally like a black windmill a little out of order, which tried to right itself again. Another refused to use the *bâton*, and clapped his hands together so as to serve the double purpose of beating time and encouraging the singers, by what sounded like a faint applause. I could say more about this festival and its many speeches, hurrahs, *hochs* and untold quantities of emptied beer-barrels; I believe that the whole army of singers present could have found a *malty* grave in the streams of Erlanger, Pilsener, and Viennese that were flowing from morning till very late at night.

On the third day there was an excursion to the Starnberger Lake (on whose shores, fantastic King Ludwig II. loves to reside in preference to his grandfather's modern Athens), and certainly this day was for many the most enjoyable, the only regret seeming to be that there was no time for a rehearsal for this part of the festival, where beer and speeches flowed so freely, and the guests had to content themselves with a performance à *l'improvisu*. I must not omit to state that Munich looked its very best, being decked out with profuse banners, flags and garlands of flowers, some of which were very tastefully hung from the windows over red damask or cloth.

After this long preliminary your readers will get as impatient as myself to hear about the interesting musical treats which I promised them at the outset. I will therefore no longer delay to state that they consisted of the following:—A first-rate performance of Donizetti's "Fille du Regiment," ever fresh and pleasing: the heroine was represented by a new acquisition to the Munich Opera, Fräulein Meysenheim, a young Dutch lady, who has mastered German to perfection, and is gifted with a charming voice well cultivated; her acting is also very good, and she was most ably supported by the veteran Kindermann, who gave the old Sergeant with great *aplomb*, and proved that he had kept his voice in very good order. All the other parts were also in good hands, and I can say that I never enjoyed that little opera so much.

On the second day of the Festival, Wagner's "Tannhäuser" was given, and about 1500 singers had free admissions presented to them by the Intendant of the theatre, which, considering the attraction of the "Tannhäuser," and the great influx of strangers to Munich, was very liberal, and raised in my mind the question, how such an act of courtesy could ever be done in England, where there is a "Royal" theatre only in name but not in reality, and where the object is frequently not the progress of Art, but the triumph of great stars, whose powers of attraction fill the Impresario's pocket. Shall we ever see an Opera house in England, based on principles of Art and not of gain? I doubt it, and yet I fear that as long as it is wanting, there can be no real stimulus given to native talent, of which there is plenty. Opera in England will always mean, trying new singers in old parts and making comparisons.

The performance of "Tannhäuser" was magnificent; every part was in excellent hands, but foremost I must mention Herr and Frau Vogel as Tann-



häuser and Venus, and Fräulein Radecke as Elisabeth. The Chorus and Orchestra were perfection, and I have never heard such delicate accompaniments, and such breadth and power when it was required. They give the "Tannhäuser" in Munich in the so-called Paris version, where the first scene between Tannhäuser and Venus is very much lengthened and ballet scenes are introduced; but I must confess that I prefer the original version to that new *pasticcio*, which Wagner wrote after having gone through a great metamorphosis in his style: although some of the old themes are elaborately treated, the whole lacks unity, and betrays the different periods of the composer's genius.

Two days after this treat, we heard Byron's "Manfred," adapted for the German stage by Herr Carl Zenke, the incidental music being from the pen of Schumann. The Overture and other fragments of this work have been heard in England. I can only speak with the greatest enthusiasm of the masterly performance of this wonderful creation of the great Poet and the great Musician. The noble thoughts put into the mouth of Manfred could not have been more finely rendered than by Mr. Possart, the tragic actor, and all the other parts were given to perfection. The scene of the apparition of Astarte made a most lasting impression upon me, and I did not know what to admire most—the intensity of Manfred's appeal, or the splendid performance of the Chorus and of the first singers of the Opera (mind! the first singers of the Opera giving their services to sing on and behind the scenes of a drama! Where can we have that in England? Such a combination of talents in the sister arts is here quite out of the question.)

I could write much about the splendid inspiration of Schumann, but will only state that I think "Manfred" contains some of the grandest pages that were ever written in music—witness the fine chorus in D minor "of the Evil Agencies," and as a contrast, the lovely adjuration of the witch of the Alps; not to forget the grand Overture. The orchestra, under Capellmeister Levi, was everything that the most fastidious critic could desire, and its chief deserves a laurel wreath for inspiring his forces with his own enthusiasm for the best in Art.

The next day we heard a very fine performance of Cherubini's "Wasserträger," which Mr. Mapleson gave for one night, last season but one, and withdrew, for want of interest on the part of the public.

It is not the province of this paper to enumerate the great impressions my friend and I received from Munich's other treasures, such as its churches, and wonderful collections of paintings and sculpture; suffice it therefore to say that we thoroughly enjoyed them, and Munich life altogether pleased us very much, thanks to the very friendly reception we met with from some of the most eminent musicians residing there, and many a pleasant hour was chatted away.

From Munich we went to Salzburg, where we inspected the Mozarteum, which we consider rather a poor institution as regards the relics to be found there: we anticipated seeing at least some interesting score of the great master; but all they possess consists of some instruments which Mozart used to play upon in Vienna, some letters, and a few uninteresting musical manuscripts. I hear, however, that the institution gives some good concerts in the winter, and has moreover established a Conservatoire of Music which promises well.

After spending a day at Salzburg, and driving to the Königsee, whose grandeur we could not realise owing to very bad weather, we went on to Vienna, and were fortunate enough to be just in time for the opening of the Opera season. The first opera which we heard was Verdi's "Aida," which was put on the stage with the greatest splendour—costumes, scenery, ballet, everything that would dazzle the eye, was found there, coupled with a very fine band and chorus (though in respect to finish, inferior to Munich) and excellent Solo-singers like Frau Witt (who sang under the name of Vilda this season in London), who gave the part of Aida in splendid style. Adams, the tenor, and Beck, the baritone, were also very good, and the minor parts were well represented. I confess that I was not prepared to find Verdi so much influenced by the later writings of Wagner, but, to my surprise, I found, especially in the introduction and in the first Act, many points and passages that were undoubtedly suggested by the "Meistersinger;" and Verdi has never before this tried to be so interesting as regards his counterpoint and instrumentation. The latter is, with few exceptions, very masterly, and sometimes quite novel. The ballet music is most charming and the frequent introduction of real Eastern themes gives to the whole an original colouring. I should certainly rejoice to see this work accepted at one of the Italian Operas in London, as it contains much that is worth hearing.

On the following day we had the chance of hearing "Lohengrin." The performance on the whole lacked finish, but some passages were given with great power,—for instance the arrival of the Swan in the first Act, and the grand scene of Friedrich and Ortrud, finishing with that wonderful unison in F sharp minor.

Two days after that we were fortunate enough to hear Schumann's only Opera, "Genoveva," of which the Overture is familiar to concert-goers. This was given with more care than "Lohengrin," and the splendid acting of M<sup>me</sup>. Dustmann, as Genoveva, and of M. Adams, as Golo, will not soon be forgotten by us. The Opera contains some magnificent music, especially in the third Act, where there is an incantation scene, which is a masterpiece of musical composition and most impressive also in its dramatic aspect. On the whole, however, I must state (though being an humble and ardent admirer of Schumann) that there is a certain want of plastic repose in the Opera, and that the hearer has more the impression of listening to an interesting Cantata than to an Opera. The last act especially lacks all the qualities which one expects in a dramatic Opera, and that which should be the climax, namely, the finding of Genoveva by her husband, is, to my mind at least, too contemplative and too tame. Yet I feel grateful for my good fortune which enabled me to hear this noble work (for such it is nevertheless, as Schumann had only noble thoughts), and particularly as there is but little chance of our hearing this Opera in England.

Your readers will agree with me when I say that my friend and I were very fortunate in hearing, in the space of a fortnight, the works I have mentioned; and I trust that our lucky star will accompany all those of your readers who may feel inclined to set out for a similar tour. Should it happen to be later in the season, their chances will be still better than ours, and they will also come in for concerts, both in Munich and Vienna.

## "ARRANGEMENTS."

BY HENRY C. LUNN.

It will perhaps scarcely be credited that I once saw the Overture to "Der Freischütz" arranged for two guitars. I have much pleasure in adding that I did not hear it; but that such atrocities are perpetrated is a fact which will be affirmed by all who have ever mixed in what may be called the Bohemian world of art. Persons who play a little or sing a little conceive that they have as much right to be catered for as those who have devoted their best energies to music in its most intellectual aspect; and no doubt the enthusiastic amateur who attempted to play the Overture to "Zauberflöte" as a solo upon the flute believed that he was advancing a step beyond his musical friends, who contented themselves, as a rule, with trashy Operatic Fantasias. In my very young days I have a distinct recollection of what were termed "musical evenings," the chief peculiarity in which was that none of the guests were at all musical. This may seem paradoxical; but the truth is that the lady of the house had a firm reliance upon the value of those natural gifts which she said cultivation only destroyed. The consequence was that the vocal and instrumental compositions which were performed, although utterly unlike those given by trained artists, had a certain attraction to a company where players and listeners were on a perfect equality of ignorance. Many there were amongst those assembled on these occasions who had real qualifications for the art, and who might, with careful teaching, have become excellent musicians; but the rising generation at this time had not been encouraged in the belief that music was as much a necessity as reading; and the fathers and mothers of the day had not shaken off the creed that playing and singing were expensive accomplishments which untaught young people for the active duties of life. Pianofortes were only very gradually creeping into the houses of the middle classes, and many of these were carefully kept locked for fear anybody should deteriorate their value by playing upon them. It may be imagined that, under these circumstances, an extempore concert was, as I have said, suited only for those who brought little or no musical knowledge to the entertainment. A young lady would, perhaps, play some well-known airs, with an indescribable bass, which she took great credit for, as being entirely her own: occasionally some variations upon these themes would be ventured upon, which, if they did not amuse the company, at least but rarely interrupted the conversation. The solo vocal music by the ladies was so interlarded with shakes, turns and embellishments, that it was difficult indeed to discover what airs formed the groundwork for these flourishes; but in numerous cases the pure and fresh voices of the untrained singers spoke with more truthful earnestness to the hearts of the listeners than many I have since heard in a public concert-room. Of course the sterner sex (as was the custom in these days) treated music with the utmost contempt, as a trifling amusement only suited for school-girls; but some young men were occasionally prevailed upon to sing a "good song," the chorus to which usually enlisted the entire strength of the company, the untutored noise being tolerably endurable, save when some ambitious individual insisted upon what he called "harmonising." The vocal portion of the evening usually concluded with a song from the host, who, after commencing in a key a great deal too low, tried again in one a great deal too high, and eventually settled in a pitch which

utterly prevented the possibility of his singing three consecutive notes in tune.

Now it will no doubt be said by many that such untaught amateurs as I have described have passed away; but those who dive beneath the surface will see that they still exist, although in a transitional state. True, they have felt the force of the musical educational movement which has steadily progressed for so many years, but "a little knowledge is a dangerous thing;" and, failing to reach true art, yet dissatisfied with their former ignorance, they effect a compromise, and content themselves with "arrangements." Do we not see in the programmes of "Penny Readings," for instance, Mendelssohn's Concerto in G minor appear, and does it not turn out to be a hash formed by bits of the movements, with a little seasoning added by the musical cook? Do we not hear at private parties choruses turned into songs, and songs into choruses; movements from Beethoven's Symphonies taken as subjects for ballads, and other distortions from original works, which could only be tolerated by listeners whose artistic feeling is not sensitive enough to experience a shock at such desecrations? Have not words been put to Mendelssohn's songs *without* words, and have not these exquisite little gems been published in a so-called sacred collection, with symphonies patched on in various parts by the arranger? Do we not see an "arrangement" of a movement from a Symphony, which is *not* the movement at all, but only just as much of it as may be thought will sell to amateurs who know no better? Yes, the young lady who plays her own bass and variations, and the gentleman who sings a "good song," are still amongst us; but they call themselves musicians now; and, although illumined with but the faintest glimmer of the divine light of art, they fancy that they are basking in the full mid-day sun.

Everybody knows that wherever there is a demand there will be a supply; and there can be no wonder, therefore, that as long as these half-formed artists abound, they will be well provided for. But is it not somewhat criminal to allow such garbled versions of standard works to grow up around us without a word of discontent? Musicians, of course, do not want them; but apathy on the subject becomes selfishness; for it is the duty of all who would aid the progress of art not only to pass by such productions themselves, but to use their best endeavours to prevent others from purchasing them, by leading them to an appreciation of the true works of art and exposing those which are false. When professors teach them without a murmur, and critics review them without a protest, a positive harm is done, for this tacit recognition of their claims is accepted as a proof that, although manufactured for amateurs, they are not unwelcome to artists, and thus they flourish by the patronage of one class and the toleration of another. If those who hold the educational power within their grasp would but be true to themselves and their art, such "arrangements" as I have mentioned would be speedily banished from our drawing-rooms; for, to the credit of many who perform these works, I may say, from positive experience, that, like children, who cling to a love for their nursery tales, they do so from ignorance of the real treasures in art which lie ready for them outside their prison walls.

THE excitement in Worcester consequent upon the refusal of the Dean and Chapter to grant the use of the Cathedral for the Festival of the Three Choirs,

which should, in turn, have taken place there during the present year, still continues; and—from the determined attitude of those who assume that possession is, in this case, even more than “nine points” of the law—it appears not likely to subside. Meetings have been held, and conferences with the small opposing clerical body have taken place, but without effect; the latest news being that a petition to the Queen has been presented, with the hope of inducing her to persuade the Dean and Chapter to listen to the voice of the majority upon a matter so important, not only to sacred musical art, but to the Charity for the benefit of which these Festivals were instituted. Meanwhile we cannot but express surprise at the bland manner in which the three Choirs, after having had an effectual stop put to the continuance of the Festival in the old form, have been requested to aid in establishing the new. Turning a person out of the home which for years he has occupied with honour to himself and all around him, may be one of those periodical exercises of despotic authority which it is better to bear with fortitude; but to call upon his best and truest friends to help in getting the house ready for another is an experiment which even a Dean and Chapter can hardly hope to prove successful.

It is a trite saying that we are often not aware of what is passing immediately around us. A striking illustration of this has just occurred. We have in our time become acquainted with much music written for the service of the Church by modern composers, and thought that we knew the names of all those most widely celebrated for the production of works of this class; but we find, by a paragraph in a contemporary, that the most eminent person in this branch of the art is Thomas Lloyd Fowle, Doctor of Music and Master of Arts, of Eastgate, Winchester, and that so popular are his sacred compositions that he is styled “The People’s Musician.” Considering that 2,000 persons have signed a petition to the Premier urging him to grant a pension from the Civil Service List to Dr. Fowle, we should be sorry if our ignorance of his seemingly well-known appellation were extended to those who have the power of granting the prayer of this petition; but when we find that his two thousand admirers express their opinion that “the said T. L. Fowle has done more for church music for country choirs than any man living,” we cannot help thinking that the names of a few others who have done something for church music will immediately be called to mind, and so effectually displace this people’s idol as to make him pray to be delivered from his friends in future.

THE opening of the new Opera House in Paris, which took place on the 5th ult., is more an event to be chronicled in the pages of the “Builder” than in those of a musical journal, for the performance was shorn of its attraction by the absence of Madame Nilsson and M. Faure, and the programme was made up of shreds and patches. If only as a curiosity, however, it deserves to be recorded: Overture, “Masaniello;” first and second acts of “La Juive;” Overture, “William Tell;” Blessing of the Daggers in “The Huguenots;” and second act of the Ballet, “La Source.” The admiration with which the Parisians regarded the Lord Mayor of London and the Sheriffs, who were present on the occasion by express invitation, is of course exceedingly gratifying; and as the great City Potentate told the President, on his arrival in the French Capital, that the Corporation of London always desired to be foremost in fostering the progress of art, we may presume that he effectually

represented the many eminent English musicians who were not invited.

WE are glad to say that our favourite English Contralto, Madame Patey, has achieved a success in Paris which will no doubt render her services for future performances of Oratorio in the French Capital as necessary as they have long been considered in London. All the Parisian papers in commenting upon her singing in the “Messiah,” have dwelt in glowing terms upon that beauty of voice and purity of style which have gained for her in England the highest place as an exponent of sacred music. *Ménestrel*, after briefly recording her many triumphs in London and at the Provincial Festivals, compares her voice with that of Alboni, and expresses surprise at the perfect manner in which she pronounces the French language. In the air “Il garde ses ovailes” (“He shall feed His flock”) she created an extraordinary effect, and elicited an encore which it was impossible to resist. “C’était, on peut le dire” (continues *Le Ménestrel*) “toute une révélation,” a genuine expression of feeling which we will not destroy the force of by translating.

#### CRYSTAL PALACE.

AT the concert of the 16th ult. (the first after the Christmas vacation) Rubinstein’s Overture to his Opera, “Dimitri Doskoi,” was the novelty; but we question whether work so disconnected and diffuse in treatment can enlist the sympathies of those who at the same performance heard Beethoven’s Symphony in A, and even Mendelssohn’s juvenile Overture, “The Wedding of Camacho,” placed before them. Schumann’s Pianoforte Concerto in A was on the whole well played by Mr. Oscar Beringer; his style, however, being perhaps more acceptable to those who are more sympathetic than ourselves with the “higher development” school. The vocalists were Mr. E. Lloyd and Miss Sophie Lowe. On the 23rd ult. Herr Wilhelm played Mendelssohn’s Violin Concerto with an effect quite equal to that which he created on the Thursday previous in the same work at the Royal Albert Hall Concerts. A feature in the programme was the first appearance here of Madlle. Johanna Levier, who gave an Aria from Mozart’s “Zauberflöte” and two of Mendelssohn’s *Lieder* with that charm of voice and style which secured for her the good opinion of all competent judges the first time she was heard in this country at the Royal Albert Hall. Mr. Sims Reeves, who never was in finer voice, delighted everybody by his exquisite singing; and amongst the orchestral pieces a welcome item was the Symphony in G minor of Sir Sternd Bennett, a work which we are glad to see making its way to the fame it deserves. Mr. Manns conducted the concerts with his usual efficiency.

#### ROYAL ALBERT HALL CONCERTS.

THE new series of these concerts commenced on the 11th ult., with a band increased and improved, and a programme both of vocal and instrumental music, in the highest degree attractive. The quality of the orchestra was fairly and successfully tested in the Overture to “Guillaume Tell,” Beethoven’s “Pastoral Symphony,” G. A. Massé’s Overture to “St. John the Baptist,” and Wagner’s “Kaiser-Marsch,” all of which, under the intelligent conductorship of Mr. Barnby, were finely played, the “Pastoral Symphony,” indeed, being rendered with a precision and variety of colouring which reflected the utmost credit upon all concerned. The re-appearance of Herr Wilhelm, the eminent violinist, was an event of much interest, and his performance fully proved his right to take rank amongst the most accomplished artists of the day. His reading of Mendelssohn’s Concerto was in every respect thoroughly satisfactory. The first movement—which is, in our opinion, too often hurried through, even by the greatest violinists—was given with a steadiness and perfect command of every

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passage impossible to be too highly praised; the *Andante* displayed to the utmost advantage the performer's purity of tone and delicacy of phrasing; and the *Finale*, although full of vivacity, was not too impulsive to allow of every note being heard, and every point of the orchestral accompaniment being clearly and intelligibly understood. The applause with which Herr Wilhelmj was greeted at the conclusion of the Concerto could not be controlled until he had re-appeared on the platform to bow his acknowledgments. In the second part of the concert he played a "Romance" and paraphrase of a "Larghetto" by Chopin, the latter of which pleased so much as to be re-demanded. Madlle. Johanna Levier sang with infinite refinement of feeling and dramatic effect, Rossini's "Sombre forêt," Mendelssohn's "Zuleika," and Schubert's "Wohin," the latter song being enthusiastically encored. Unfortunately Mr. Sims Reeves was prevented, by indisposition, from appearing, and his place was supplied by Signor Fabrini (who happened to be in the Hall), "Adelaida," one of the songs set down for Mr. Reeves, being rendered with much feeling and judgment, and Mendelssohn's "If with all your hearts" receiving the utmost justice from an artist who, had he even been less competent for the task, well deserved the thanks of the audience. Mr. Randegger presided with his usual ability at the pianoforte. On Tuesday the 26th ult. an exceptionally fine performance of Handel's "Israel in Egypt" was given. The principal artists, Mdle. Johanna Levier, Miss Katharine Poyntz, Miss Sterling, and Signor Fabrini (who again replaced Mr. Sims Reeves) sang with considerable success, Mdle. Levier exhibiting great breadth of style in the air "Thou didst blow." To the chorus, however, must fairly be awarded the honours of the evening, several of the great choral numbers having been redemanded. Mr. Barnby, however, wisely refused to accede to these demands, which in the instance of "The Lord is a man of war," finely sung by the male voices of the choir, were so persistent as to render it difficult to proceed with the performance. Dr. Stainer played the organ part to the Oratorio with marked ability, and the excellent additional accompaniments by Mr. Macfarren received full justice from the large and thoroughly efficient band. A feature of notable interest was the organ performance of M. Guilmant, the talented organist of La Trinité, Paris, whose rendering of Bach's Toccata and Fuga in D minor and an improvisation on some of Handel's airs, was fully appreciated by the large audience. The next Orchestral Concert will take place on Tuesday, the 2nd inst., when several important Orchestral pieces (notably Mendelssohn's Italian Symphony) will be performed. Herr Wilhelmj is to play a Concerto by F. Heger, for the first time, and his own arrangements of Wagner's "Albumblatt," and Chopin's "Notturmo." Mdle. Johanna Levier and Mr. Sims Reeves are to be the vocalists. The Concert will be conducted, as usual, by Mr. Barnby.

A PERFORMANCE of Mr. G. A. Macfarren's Oratorio, "St. John the Baptist," was given by the Brixton Choral Society at the Angell Town Institution on the 18th ult., before a large audience. Presuming that a work depending for its effect so much upon orchestral colouring can be satisfactorily represented with the accompaniment of a pianoforte and small organ, there can be no doubt that, although the instruments might have been of a higher character, and at least in tune, the performers—Mr. James Coward, and Mr. J. G. Boardman—could scarcely have been better selected. For the choral portion of the Oratorio we have every praise: the members of the choir had evidently been well drilled, and sang throughout with an appreciation of the author's meaning which reflected the highest credit upon themselves and their conductor, Mr. William Lemare. Many of the choruses were finely given—especially "Behold I will send My messenger," "My soul, praise the Lord," and the *Finale*, "What went you out in the wilderness for to me"—the balance of tone being excellently preserved; and indeed save an occasional irresolution in the "Dialogue" choruses, there was scarcely a weak point. Mr. Thurley Beale, in the trying music of the Baptist, achieved a success which should nerve him to renewed exertion, for if he continue to sing as he did on this occasion he may

confidently hope to occupy the highest place in his profession. Not only in voice, precision and clearness of enunciation was he everything that could be desired, but his delivery of the many eloquent recitatives with which the Oratorio abounds was marked by an intelligent perception of the text and a declamatory power which secured the most enthusiastic demonstrations of applause at the conclusion of every piece. Madame A. Barnett, as the Narrator, had an arduous task, for her music is not of that telling quality which ensures the sympathy of an audience; but she acquitted herself admirably, her fine voice and well trained method of delivery eliciting the warmest marks of approbation. Miss Arthur has a good soprano voice, but is not yet qualified to attack the florid song, "I rejoice in my youth:" a good word must however, be said for Mr. John Williams, who gave the music of *Herod* with much effect, betraying nevertheless, an occasional tendency to force a voice which appeared to us by no means to require any such undue effort. In so small a concert-room as that at the Angell Town Institution we can scarcely perhaps expect that everybody shall be comfortably seated; but we confess to have been surprised to find that we were placed just inside the door (with a knowledge that we should have been placed *outside*, had we been a few minutes later), considering that we had received a communication, said to be "by order," stating that "special arrangements would be made for the accommodation of members of the press."

THE Services at St. Anne's Church, Dean Street, Soho, will, we are informed, present during the coming season of Lent some features of considerable interest to lovers of Church Music. As in former years the Passion Music of Bach (according to St. John) will be used several times before Easter with an accompaniment of orchestra, harp and organ. In addition to this it is intended to introduce every Sunday evening during Lent, in place of the Anthem, Bach's Cantata "God's time is the best" (Gottes zeit ist die allerbeste zeit), a work which is generally regarded as scarcely inferior to the various settings of the "Passion." This, as well as other portions of the service, will be accompanied by an orchestra.

WE are glad to find that at a recent meeting of the Stewards of the late Gloucester Festival, it was decided to hand over a third of the collections at the doors to the Worcester Charity. Unquestionably it would have been better had the refusal of the Dean and Chapter to grant the use of the Cathedral for the meeting in this year, been made known before the last Gloucester Festival; but as the money taken on the occasion was understood to be for the benefit of the widows and orphans of the three dioceses, it would scarcely have been legal to appropriate any portion of it for other purposes.

THE Revd. Henry East Havergal, vicar of Cople, Bedford, whose death occurred during the past month, was one of the most enthusiastic and earnest of the musical clergy. A graduate of New College, Oxford, he was afterwards Chaplain both to this College and Christchurch; but on accepting the appointment at Cople, he devoted himself to the duties of his new office and the general improvement of music in the village and neighbourhood. He built an F organ, with his own hands, for the church, upon which he played during divine service, and also constructed for his use, a chiming apparatus, so that he became organist, bell-ringer and parson. He was the conductor of a Musical Society at Bedford; and it may be mentioned, in proof of his love for music, that in a trial of Dr. Crotch's Oratorio, "Palestine," he played the double bass and sang the alto part in the choruses at the same time. Before quitting Oxford, Mr. Havergal published two editions of George Wither's "Hymns of the Church," a copy of Tallis's pieces, from the MS., and several other musical works.

MESSRS. NOVELLO are about to issue an octavo edition of Graun's "Death of Jesus" (Der tod Jesu) which will we are sure be received with satisfaction by those—and they are many—who consider that this fine work has hitherto been treated with unmerited neglect.

A CONCERT in aid of the funds of St. Mary-the-Less, Lambeth, was held on the 18th ult., in the School-room in connection with the Church, under the direction of Madame Liebe Konss. An excellent programme was provided, the most successful pieces being the quartett "Sancta Mater" (Rossini) well rendered by Miss Clara Perry, Madame Konss, Mr. Oakland, and Mr. Newton Baylis; "O lovely peace," by Miss Kate Mead and Madame Konss, "With verdure clad" by Miss Clara Perry (a pupil of Madame Konss), and the trio "My lady the countess," excellently given by Miss Perry, Miss Mead, and Madame Konss, and enthusiastically encored. The programme included a violin solo, and several glees. The accompanists were Madame Konss and Mr. Albrecht.

ONE more link with a bygone musical age has passed away in the person of Mr. J. G. Waetzig, who died on the 20th ult., at the age of 84. The deceased gentleman was for 22 years a member of the private band of their late Majesties George IV. and William IV., and 12 years director of the band of H. M. 2nd Regiment of Life Guards. An enthusiast in his art, Mr. Waetzig was never so happy as when relating the reminiscences of his musical career; and his genial and sympathetic nature not only endeared him to a large circle of friends, but enabled him to pass the latter years of his life in that tranquillity and repose which he had so legitimately earned.

MR. RIDLEY PRÉNTICE recently gave a concert at the Alexandra Hall, Blackheath, which was very successful. The vocalists were Miss Edith Wynne, Miss Alice Barnett, and Mr. Henry Guy. Violin, Mr. H. Holmes; accompanist, Mr. H. Parker. Mr. Prentice played a Prelude and Fugue by Mendelssohn, and joined Mr. Holmes in a Sonata by Schumann. The above named vocalists gave great satisfaction in their several pieces.

ON the Feast of the Epiphany a special Service was held in St. George's Church, Bloomsbury, in aid of the Benevolent Fund of the College of Organists. For the Anthem the greater part of Bach's "Christmas Oratorio" was given, the solos being sustained by boys of the Chapel Royal, Windsor; Mr. Burgess Perry, alto; Messrs. Stedman and Hunt, tenors; and Messrs. Musgrave and Briggs, basses. The Choir contained many leading members of the different London choirs, and the music was very effectively rendered. Mr. Warwick Jordan conducted, and Mr. E. H. Turpin, who is to be congratulated upon his successful organization of the service, accompanied.

IT is with much regret that we record the death of Mr. John Henry Griesbach, which took place after a painful illness, on the 9th ult. Mr. Griesbach was well known, not only as an accomplished musician, but as a cultivated man of science; and he has left one work upon the art which he chiefly devoted himself to, entitled an "Analysis of Musical Sounds," which shows much acuteness and power.

WE regret to learn that Sir W. Sterndale Bennett, who has been indisposed for some time, was seized with serious illness on Friday last, and that the medical men who are attending him, Sir W. Gull, Dr. King, and Mr. Forbes, consider the symptoms of a nature to cause grave anxiety.

A CHORAL SERVICE was held in Greville Place Church, Boundary Road, on Wednesday, 30th December, by the St. John's Wood and Kilburn Choral Association, when the "Messiah" was performed. The choruses were fairly rendered, and the solos were sung by Mrs. Sharp, Miss Callard, Messrs. Robinson, Simpson, Lewis, and Morant. Mr. Sharp conducted and accompanied on the organ. "Judas Maccabæus" is in rehearsal.

THE concert of the St. George's Glee Union on the 8th ult. was miscellaneous, consisting of Glees and Songs—the most successful of which were the "Christmas Madrigal" "The Blue Bells," "For the New Year," and "Blow, blow, thou winter wind." The instrumentalists were Master Frank Augarde (violin), and Miss Julia Augarde (pianoforte), the latter of whom gained an encore for Mendelssohn's "Andante and Rondo Capriccioso;" and the vocalists, Miss Janet King, Miss Bessie Spear, Mrs. Allen, Mrs. Webster, Mr. Beaumont, and Mr. Harvey. Mr. Garside conducted, assisted in the second part by Mr. J. A. Stock.

THE result of the Christmas examinations held by the Church Choral Society and College of Church Music, London, is as follows:—*Senior Choral Fellows*: M. Bicker Foster, Jesus College, Cambridge (by competition); W. R. Birch, Ch.F., Amersham Hall School, Reading. *Choral Fellow*: F. G. Cole, St. Mary's, Staines. *Choral Associates*: (2nd class), J. W. Wilson, Junr., Holy Trinity, Upper Tooting; (3rd class), G. H. L. Edwards, Poplar. *Harmony Prizeman*, F. G. Cole, St. Mary's, Staines. *Examiners*: Section 2, the Warden and H. J. Stark, S.C.F.; Section 3, Gordon Saunders, Mus. B., Oxon., S.C.F.; Section 4, Walter H. Sangster, Mus. B., Oxon., S.C.F.; Section 5, Edward Dearle, Mus.D., Cantab.; Registrar, W. J. Jennings, B.A., Cantab., S.C.F.

ON the 13th ult., a concert was given in the large School-room of Chelsea Congregational Church, by Miss Mary Johnson, Fell. Coll. Org. (Organist of the Church), in aid of the Debt Liquidation Fund. Miss Maria Langley and Mr. Alfred Rutland were the vocalists. A feature at the concert was the appearance of Madlle. Franziska Friese (of Berlin) as solo violinist, and Herr H. Völlmar as solo pianist, both of whom met with the most enthusiastic reception, their performance of movements from the "Kreutzer Sonata" (Beethoven) being encored. A choir of forty voices, conducted by Mr. H. Evans, sang some part-songs with good effect. There was a large audience, and the concert was most successful.

## REVIEWS.

NOVELLO, EWER AND CO.

*A Morning, Communion, and Evening Service*, in E flat, composed by John Stainer.

THE latter portion of this comprehensive work has been some while before the world in a larger and more expensive edition. It is now continued, so to speak, backwards, and the whole presented in an octavo form. Terms of the highest praise are due to the composition, which is an honour to the author and to church music; and if in the following remarks exception be taken to some points, it will be in matters of taste rather than of judgment, and in deference to a writer who proves his title to think for himself.

WE marvel, for instance, at the seemingly cross reading which illustrates the "crying of all the earth," "the Heavens and all the Powers therein," "all Angels," and the "Cherubin and Seraphin," by a pianissimo passage in the Te Deum, and we wonder too at the repetition of the same idea in the Sanctus. In the latter instance, there is of course the consideration of the feelings of the communicants, which, at the moment, must be entirely subdued, though the persons are exhorted to join in the celestial song; but this cannot be the case in the Canticle, where the statement is made of the full-toned adoration of the many-voiced choir. The conception is not new; but it scarcely gains propriety by long standing. It is a happy application of the powerful effect of a remote modulation, to change the key from E flat into D, at the passage beginning "Holy," separating thus the song itself from the description of its "continual" vociferation; the same device is employed to suggest a burst of sublime radiance when St. Stephen sees the heavens open during his address in the judgment hall, in St. Paul; and this was anticipated in the sestet in Don Giovanni, where Donna Anna and Don Ottavio, with torches, enter the dark courtyard of the lady's mansion; and all three instances present the same two keys in the embodiment of the analogous purpose—how curious are the coincidences of thought in different artists! The fitness is beyond our recognition, however, of the perseverance in the same remote key from the original, in the relation of the united praise of the Apostles, the Prophets, the Martyrs and the holy Church, who, being all mundane, might well have their laudations distinguished in tone from those of the higher world, as one may believe them to be distinct in personality. Again, it seems curious that the word "God," and the first syllable

of "Sab  
diminish  
masters  
in keen  
the very  
The suc  
referring  
the re-e  
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is quest  
piece, pr  
at this p  
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The rec  
sentence  
A ver  
calls for  
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ceed with  
pass over  
with ple  
"In holi  
which m  
quality o  
cannot l  
effect of  
PA G  
7B 2A  
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and doub  
rule, and  
hand, no  
nor respo  
in Dr. St  
a protest  
C B 3  
D 3C; a  
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felicitous  
this is ex  
chorus,"  
and rema  
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of "Sabbath," should be set to the extremest of discords, the diminished 3rd, which is most rarely used by the best masters, and then to express the contraction of the heart in keenest anguish, a feeling as stifled or compressed as is the very narrow interval that characterises the harmony. The successive Solos for treble and bass, to the passages referring to the Incarnation are charmingly melodious; and the re-entry of the chorus at "Thou sittest at the right hand," is graphically true to the situation. The good effect is questionable of the full close in the original key of the piece, prior to the words "Day by day," and the digression at this place into a new tonality, since it suggests a conclusion where a fresh section of the hymn is about to begin. The recurrence of the opening theme as set to the final sentence, gives musical completeness to the work.

A very grand setting of the Benedictus, again and again calls forth admiration. The reiteration of the word "Blessed" by the three upper voices while the basses proceed with the text, is powerful and highly suggestive. To pass over many another incident of interest, let us note with pleasure the two passages for unaccompanied voices, "In holiness and righteousness," "and to guide our feet," which make a capital variety in the generally prevailing quality of tone, and are very attractive in themselves. We cannot like, although it has the precedent of Handel, the effect of the consecutive 7ths, between the outside parts, *DA G* nor of the violent false relation between the bottom *DB A* note of the one and the top note of the other chord, page 22, score 3, bar 3; it is difficult to comprehend how ears that must be most sensitive, can train themselves to accept and doubtless to admire a progression that is against all rule, and, to our feeling, against all relish; but, on the other hand, no reverence for Handel's acknowledged greatness nor respect for the merit we are delighted to acknowledge in Dr. Stainer, can induce us to let the point pass without a protest. A like passage occurs at page 41, score 2, bar 3, *DB* and the effect improves not by repetition.

Here is also a setting of the alternative Canticle, Jubilate Deo: joyous indeed is its prominent character, and the felicitous conception is not better than the music in which this is expressed. A strain for the solo voices or for a semi-chorus, "for the Lord is gracious," is singularly attractive, and remains in the memory when the whole piece is ended. The appropriation of the "Glory" from the preceding number is an economy of invention for which we should not have given the composer credit, who, if he love his art, should delight in its exercise; it is often a good device for connecting several pieces in the Service, to repeat the music set to this always recurring doxology; but as the present piece is never sung on the same occasion as the Benedictus, the device has no such application in the instance before us. The music has its merit, the effective amplification of "As it was in the beginning," especially.

The Communion Service opens with an Introit, "Jesus said to His disciples," which pleases us beyond any other portion of the work. It is melodious throughout, and so delicately harmonized as constantly to charm but never stifle the ear. A change of measure at the words "I am the head," varies the interest. Supposing this to be performed in the continuation of the Morning Service—as is commonly the case with what the compilers of our Liturgy designed for a separate occasion—there will be a pleasant relief in its being cast in the key of G, from the sound of E flat in which the previous pieces are set.

There are two versions of the Kyrie; one, in case the minister intone the Commandments on the key note of the Introit, begins in C minor; the other, in case he prefer to sing B flat, is in the key of E flat throughout; both are admirable for the purpose. There is music also for the exclamations before and after the Gospel, and for the responses to the minister's exhortation, "Lift up your hearts," the highest praise of which is that it is entirely unobtrusive.

The Credo is a capital piece of music, throughout which every word has its thoughtful treatment. The recurrence of the first phrase, when the declaration of belief precedes a later article, is a point for notice; so too is the mysterious

harmony to the word "invisible," and the attributes of the Second Person are powerfully enunciated. The tenor Solo intermixed with chorus, "Who for us men," is a distinct feature, not in this number only, but in the entire work. The separation of the organ-part from those given to the voices, is to produce a twofold effect; not merely to enrich the vocal sound, the repetition of the quavers throws out the sustained note of the singers in prominent relief, and we have thus an appropriation of orchestral use that is fully appropriate to the modern organ and most successfully applied in the movement under notice. The composer's favourite consecution of 7ths, aggravated by false relation, occurs with glaring prominence on the words "the quick and the dead;" we can understand his thirst for extraordinary means to render this truly extraordinary text, but we cannot applaud his choice.

Despite the Rubrick "Then shall the Priest \*\*\* saying one or more of these sentences," our composer has, following the growing custom of the day, set five of the passages that accompany the gathering of the offertory, precluding thus, by the singing of the choir, the "saying" of the minister. Our province is not to dispute the deviation from Prayer Book direction, but to admire the series of musical gems of which the grouping is as meritorious as are the several brief pieces. Their effect is diversified by difference of vocal distribution, and by variety of key, and there can be no question of its unbroken charm.

We have already alluded to the reading adopted for the Sanctus. The idea of mystery, of a sense apart from earthly feelings, is carried we think to its very extreme in the digression into the key of E natural, at "heaven and earth are full," and the sudden return into E flat, at "Glory be to Thee." It is by such extravagant means as this that M. Gounod desecrates the church, carrying not dramatic, but theatrical effects into the temple, and his is an example, in the case in question, that might well be shunned by all writers of worship music. Assuming that extreme transitions may fittingly be used to denote extreme changes of expression, the present must still be out of place, since the purport of the text is unchanged, and, although the modulation be ingenious and imposing, its situation is to be considered, as much as its technical merit.

Another capital piece is the Gloria in excelsis, and a worthy termination to the setting of the entire Office. It is cleverly restrained within desirable conciseness for Anglican use, and yet no point in the text is without musical illustration. Were we to single out passages for praise, this might appear to disparage other portions, so we dismiss it rather with this general commendation.

The already known Service for the evening is not equal in merit to the other two. In the Magnificat, there is a graceful strain at "For His mercy is on them," which would have been more perspicuous had the bars been differently divided, so that the phrase began on the third instead of the first of the bar. In the Nunc dimittis, the same music is set to the Doxology as in the preceding piece, which plan, as these two canticles will mostly be sung on the same occasion, materially affects the impression on the hearers, and so has a different result from the double employment of another setting before noticed.

The composer has a tendency against which we would warn the admirers, who must be very many, of this excellent work. It is to confound the two keys which unfortunately bear the same signature, such as E flat and C minor, by introducing the dominant harmony of the latter in a phrase which is all else in the former key. We have freely stated this and other discrepancies between the author's views and our own, in exception from our general praise of the work, as much to prove the sincerity of this praise as the care with which we have considered the entire production. It argues well for the future of our cathedral music, that a composition needing the nicety in performance which this demands, has acceptance, and we hope it may be succeeded by others of the same order.

"I will mention the loving-kindnesses." Anthem for Easter (tenor solo and chorus). Composed by Arthur Sullivan.

Some passages from the sixty-third chapter of Isaiah are



ingeniously selected, as prophetically referring to the Redeemer, for the text of this Easter Anthem, rather than repeating any of the well-worn passages in the Gospel. The piece opens in G with a rhythmical movement, of which the successive strains are announced by the solo voice and repeated by the full choir, and, after a while, the two are effectively combined. A transitional movement of a declamatory character follows, "So didst Thou lead Thy people," in which the boys' voices and the men's are employed alternately. Lastly, there is a spirited allegro in E, for the entire chorus, "Thou, O Lord, art our Father." With regard to the letter of the Rev. E. Young, in our present issue, let it be observed that, although the effect may be agreeable of varying the key in the different numbers of a Service, the beginning and ending a single piece in different keys, as in the case before us, is an entirely different matter, and this we are less disposed and indeed less able to advocate. The case is not without precedent, however, as in several operatic instances, and in the overture to Mendelssohn's "Athalia"; so it must remain, for the present, one of taste more than of law, for there is example on one side of the question to balance precept on the other. The close, to us unsatisfactory, in another key from that of the opening, is not the only sign of the anthem having been written in haste—the direct octaves between the outside parts, D G, that introduce the voice, and the harsh progression from augmented 6th to 7th,  $\begin{smallmatrix} \sharp E & \sharp E \\ G & F \end{smallmatrix}$  that occurs twice on page

3, are others—and, with all his experience, and with all his deserved success, even the gifted author of the "Light of the World" should not despise the care that is indispensable to less fortunate writers. These points of objection may be to be found in the music of long established masters, and such music may be cited as precedent; it is to prevent the citation of the present instance as precedent for writers of less repute than Mr. Sullivan, that our objections are stated; a good thing needs no precedent, and every time a questionable one is repeated strengthens the claim to its use by musicians of secondary merit. The work illustrates the tendency of the age to introduce the sentimental harmonies of modern use into music for the Church, a tendency that we are indispensed to support. Granted, that the same privilege should belong to our contemporaries as to their predecessors from generation to generation, of employing the same style in their sacred as in their secular productions; it is yet to be argued that in the manner of treating one class of subjects, such levity is not inappropriate as is incompatible with the other, and such gravity is not indispensable as should be the first essential in what is designed to assist a people's worship. It is because of our author's merited eminence in general esteem, that this protest is offered here, since what is done by a musician of his distinction is liable to be quoted as an authority, and its bearing on the future of the art needs therefore careful consideration.

*Short Voluntaries for the Organ, arranged by John Hiles' Vol. 4.*

This volume of 180 pages concludes a work of great practical use to church organists. Its contents are selected from the works of J. André, A. W. Bach, J. S. Bach, J. Barnby, E. Batiste, J. Battishill, Beethoven, Sir J. Benedict, A. P. Boëly, Oscar Bolck, Carissimi, J. B. Cramer, Dr. Crotch, Dussek, Dr. Garrett, Gluck, Sir J. Goss, Ch. Gounod, Handel, Hasse, Haydn, Dr. H. Hiles, Dr. F. Hiller, E. J. Hopkins, Kalkbrenner, R. Keiser, Max Keller, Koseluch, Lefebure-Wély, Rev. H. F. Limpus, Dr. J. Mendel, Mendelssohn, G. Merkel, Mozart, Rameau, C. Reintaler, W. Russell, F. Schneider, Schubert, Spohr, Dr. Stainer, A. S. Sullivan, E. H. Thorne, W. Walond, Dr. S. S. Wesley, and, we presume, the editor himself, to whom we ascribe the two Voluntaries which appear anonymously. They consist of German Chorales, English Hymn-tunes, Bourrées, Choruses from oratorios, Songs from operas, movements from symphonies and sonatas, offertories and other pieces. With reference to the word "short" in the title, it is expressly stated that no piece in

the collection "is of longer duration than four minutes." To bring them within this limitation, many are considerably compressed; of some, for instance, the opening strain only is given, and the beginning and end of others. Among the more attractive pieces are several from Mr. Barnby's *Rebekah*, a charming hymn by Mr. E. H. Thorne, some movements by composers whose names are better known than their music, and about whom folks are naturally curious, some compressions from the "Athalia," the "Lauda Sion," "Italian Symphony," the "Christmas Pieces," and the "Songs without words" by Mendelssohn, and two delicious numbers from the "Fair Maid of the Mill" by Schubert. For players who are content to take their meat at another man's carving, this condensing process may be highly serviceable.

*The Music composed for Shakespeare's "Midsummer Night's Dream."* By F. Mendelssohn Bartholdy.

ALTHOUGH the "Midsummer Night's Dream" can scarcely be separated from the imaginative music with which Mendelssohn has illustrated it by all who have once heard it, the popularity it has hitherto attained in this country is by no means so extensive as it should be. This is owing to two causes. In the first place, not taking its position amongst the "cheap works," in an entire form, amateurs too often content themselves with purchasing detached pieces; and, in the second place, where in schools and private choirs the music has been thought suitable for performance, a question always arises as to the portions of the play which should be read, so as to link the pieces together and preserve the requisite continuity. Both these objections are removed by the publication of the octavo edition now before us; for not only is the whole of the music collected and placed in the right order, but the text of the play which connects the movements is printed precisely as it should be read. By those who prefer the instrumental part for four, instead of two hands, such arrangement can easily be procured; and this edition would then be used exclusively for the vocalists. It would be superfluous to add a word on the excessive beauty of the composition; but we may say that persons who know but little of the music save the Overture and the "Wedding March," will be astonished to find what a mine of wealth this little shilling volume contains.

*My Summertime.* Ballad. Words by Alfred E. T. Watson.

*The Bells of St. Ethelred.* Song. Words by W. Duthie. Composed by J. Barnby.

IN recording our highly favourable opinion upon these two songs, we but endorse the verdict passed upon them by the public at the Royal Albert Hall Concerts, where the first was sung by Mr. Edward Lloyd, and the second by Mr. Whitney. "My Summertime" is a ballad in the truest sense of the word: the melody is extremely vocal, and the harmony obviously written by one who can afford to be simple. The frequent use of lengthened *affoggiaturas* is a characteristic which cannot fail to strike the hearer, but their introduction is invariably in sympathy with the words to which they are allied. Being published in B flat, as well as in the original key, C, the compass is thoroughly within the reach of amateurs, with whom it is certain to become popular. "The Bells of St. Ethelred" has the ring of the old English legendary song, the monotony of the tonic and dominant harmonies being in excellent keeping with the opening verses of the quaint little poem, and the change to the major giving a brightness to the concluding portion of the song as unexpected as the change from despair to joyfulness of the heroine, Lady Guinivere. In every respect we are inclined to regard this as one of the best of Mr. Barnby's songs which have yet come before us.

*Lullaby.* Song. Words by Sir Walter Scott. Composed by C. A. Macirone.

THAT Miss Macirone invariably chooses good poetry for her songs is a proof that she does not regard the words as mere pegs to hang her notes upon, and select—as too many do—a melody from her portfolio which will fit the verse. The musical colouring she has given to Scott's well-known little poem, "O hush thee, my babe," is the evident result of much intelligent thought; and we can safely predict for the song a popularity amongst those amateurs whose taste

## They have taken away my Lord.

## ANTHEM FOR EASTER.

S. John. xx. 13, 15, 16; 1 Cor. xv. 55, 57.

J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 590, Broadway.

## CHORUS.

Slowly, and with expression.

TREBLE. *cres.* *dim.*

They have taken away my Lord, and I know not where they have laid Him.

ALTO.

TENOR (Soprano lower).

BASS.

ORGAN. *Soft Diapasons.* *cres.*

♩ = 84.

Be-cause they have ta-ken a-way my Lord, and I know not where they have laid Him.

CHORUS.

Woman, why weepest thou?

Man. 2.

Man. 1.

Sir, if thou have borne Him hence,

## CHORUS.

Woman, why weep - est thou? whom seek - est thou?

Man. 2.

Man. 1.

*cres.* *pp*

(1)

XUM

*cres.* *f* *dim.* *p*

Tell me where thou hast laid Him, Tell me where thou hast laid . . . Him.

*cres.* *mf* *dim.* *pp rall.* *Man. 2.* *without Ped.*

*Joyfully. CHORUS.* *Man. 1.* *Joyfully. = 144.* *f* *ff (Full.)* *ff* *Ped.*

Mas - ter! O Death, where is thy sting?

*Slow.* *pp* *CHORUS.* O Death, where is thy sting?

Ma - ry! O Death, where is thy sting?

*Man. 1.* *Joyfully. = 144.* *f* *ff (Full.)* *ff* *Ped.*

O Grave, where is thy vic - to - ry? Thanks be to God,

O Grave, where is thy vic - to - ry? Thanks be to God,

O Grave, where is thy vic - to - ry? Thanks be to God,

O Grave, where is thy vic - to - ry? Thanks be to God,

I WILL MENTION THE LOVING-KINDNESSES. **EASTER ANTHEM.** Tenor Solo and Chorus. By ARTHUR SULLIVAN. Vocal score, folio, 2s.; do., 8vo., 6d. Vocal parts, 6d.



*cres.* thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who  
*cres.* thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who  
*cres.* thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who  
*cres.* thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who  
*cres.* giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
*fff* Je - sus Christ. O Death, where is thy sting? O Death,  
*fff* Je - sus Christ. O Death, . . . where is thy sting?  
*fff* Je - sus Christ. where is thy sting? O Death, where is thy  
*fff* Je - sus. where is thy sting? O Death, where is thy sting?  
*fff* Ped. *f*

## EASTER ANTHEMS.

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O GIVE THANKS UNTO THE LORD. Full, 4 voices. By Sir JOHN GOSS. Vocal score, folio, 1s. 6d.; Vocal parts, 1s.

where is thy sting? O Death, O Grave, where is thy  
 where is thy sting? where is thy sting? where is thy  
 sting? O . . . Grave, . . where is thy vic - to - ry? where is thy  
 O Death, O Grave, where is thy  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the

## EASTER ANTHEMS.

BLESSED IS HE WHO COMETH IN THE NAME OF THE LORD. By CH. GOUNOD. Vocal score, folio, 6d.; do., 8vo., 11d.  
 WHY SEEK YE THE LIVING AMONG THE DEAD. Full, 4 voices. By EDWARD J. HOPKINS. Vocal score, folio, 9d.; do., 8vo., 11d. Vocal parts, 6d.

*accel.* *accel.* *ff*  
 vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -  
*accel.* *accel.* *ff*  
 vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -  
*accel.* *accel.* *ff*  
 vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -  
*accel.* *accel.* *ff*  
 vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -  
*accel.* *accel.* *ff*  
 Ped.

le - - lu - - jah, Hal - - le - - lu - -  
 le - - lu - - jah, Hal - - le - - lu - -  
 le - - lu - - jah, Hal - - le - - lu - -  
 le - - lu - - jah, Hal - - le - - lu - -  
 le - - lu - - jah, Hal - - le - - lu - -

*rall.* *Slow.*  
 - jah, Hal - le - lu - jah. A - - - men.  
*rall.* *Slow.*  
 - jah, Hal - le - lu - jah. A - - - men.  
*rall.* *Slow.*  
 - jah, Hal - le - lu - jah. A - - - men.  
*rall.* *Slow.*  
 - jah, Hal - le - lu - jah. A - - - men.  
*rall.* *Slow.*

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I will love thee O Lord my strength \* the  
Lord is my stony rock, and I my de-  
fence : my Saviour, my God, and my  
might, in whom I will trust \* my buckler,  
the horn also of my sal- l -vation I and  
my I refuge.

For lo, thine enemies O Lord \* lo, thine  
ene- l -mies shall I perish : and all the  
workers of wicked- l -ness shall I be de-  
stroyed.

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(To be continued.)

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has been cultivated by art rather than fashion. The melody is exceedingly attractive, the harmonies those of a refined musician, and the figure, obstinately preserved, even in the intervening symphonies, gives much character to the composition. The song was sung by Miss Antoinette Sterling at the Royal Albert Hall Concerts.

*The Shipwright.* Song. Words by F. E. Weatherley. Composed by J. L. Molloy.

MR. WHITNEY gave the above song at the concerts of the Royal Albert Hall, and with a success which might be anticipated both from the composition and the vocalist. Mr. Molloy always writes catching melodies, and has judgment enough not to distress the voice by over elaborating his accompaniments. "The Shipwright" is a good specimen of his style, and should become a favourite with baritone singers, a class perhaps too much neglected by the composers of the day.

*O, Brignall Banks are wild and fair.* Song. Words by Sir Walter Scott. Music by J. Knapp.

THE fault of this song is its monotony. The melody is extremely well adapted to the words, and the harmonies are unexceptionable throughout, but the incessant quaver accompaniment becomes tiresome in so long a composition. The plan of harmonising every note is a dangerous one for so simple a song; a few passing notes would be a real relief, both to the vocalist and the listener. The suggestion that the fourth verse should be omitted in performance (which we find at the bottom of page 6) although rather an attempt to cover the defect we complain of, is at least a proof that the author believes with us that such a defect exists.

#### LAMBORN COCK.

*Time and Tune in the Elementary School.* A new Method of teaching Vocal Music. By John Hullah.

CONSIDERING that Mr. Hullah adapted Wilhem's Method of teaching Singing for English use in the year 1840, and that since that time he has been incessantly engaged in class teaching, it may fairly be said that he has well earned his right to a patient hearing on the subject, especially when the rage for the "moveable Do" has almost blinded people to the real merits of either the absolute or relative methods of notation. It would be a wonder indeed if so experienced a master as the author of this work were utterly to desert the system by the promulgation of which he gained his fame; but it would be equally a matter of surprise if so intelligent a thinker were to ignore the fact of public opinion on the subject of the fixed Do having in the last few years completely changed. The result is of course a compromise: Mr. Hullah adheres to his former conviction that a note has no right to be called solely according to its place in the scale, but admits that when it is sharpened or flattened, the name should be altered accordingly. As he truly says, the "proposal to modify the *sol-fa* syllables is, of course, no new thing, either in respect to the moveable or immoveable Do," but their alteration by a rule based on the natural sequence of the vowel sounds, propounded in this work, is, we believe, new; and, supposing such a system to be at all satisfactory, there can be little doubt that this would be the most rational application of it. But the great question is whether the method of teaching students the scale of C until the intervals are firmly fixed in the mind, and then building up other scales in every one of which the relative character of these intervals is changed (involving, of course, the apparent absurdity of sharpening and flattening notes, not to go out of the scale, but to keep in it) will ever permanently obtain. Mr. Hullah says, speaking of the moveable Do, "Now if the note G, on the treble staff, is one minute to be called *Sol*, another *Fa*, another *Do*, and so on throughout the septenary, what chance is there of understanding and remembering the unalterable scientific fact that G has an existence wholly independent of its position as a member of any scale whatsoever?" But this is scarcely worse than placing the first semitone, for instance, between *Mi* and *Fa*, on a black board, and afterwards explaining that it will never be found there in any other scale: first im-

pressions are not easily effaced; and that a practical difficulty will not be rendered more agreeable on account of its absolute truth may be sufficiently proved by the almost universal acceptance of the acoustical falsehood "equal temperament." For ourselves, we cannot believe that the relative and absolute systems can ever be properly combined without a new notation; but that letters on a straight line will supply us with all we desire may reasonably be doubted, in spite of the temporary success of such a method.

RUDALL, CARTE AND CO.

*The Musical Directory, Annual and Almanack, for 1875.*

THIS very useful work is now so carefully edited as to deserve the warmest commendation. The list of contents, and Index to the advertisements, will be found to facilitate reference to any part of the book; and a well written article on the musical events of the past year materially adds to its value as a Record, both for professors and amateurs.

DUFF AND STEWART.

*Over the Mountain.* Ballad. Words from "All the Year Round."

*Song with a Burden.* Words by Beatrice Abercrombie. Composed by J. L. Hatton.

MR. HATTON's songs are always acceptable both to a musical and a non-musical audience, for he has the happy faculty not only of writing attractive melodies, but of treating them so artistically as to lift them above the ordinary vocal music of the day. "Over the Mountain" is a good specimen of a musician's ballad, which we need scarcely say is an utterly distinct work from the amateurish productions which have too long been accepted and fostered by those who know no better. The melody is extremely vocal, and the triplet accompaniment flows most sympathetically with the voice-part throughout. In the "Song with a Burden" we have a graceful theme, which well expresses the words; the "Burden"—written for Soprano, Contralto, Tenor and Bass—occasionally stealing in with happy effect, after the principal voice, except at the conclusion of the verse, when it joins it, harmonizing the final phrase. Where any able vocal volunteers can be found in a drawing-room, this composition will be certain to prove highly effective.

## ORIGINAL CORRESPONDENCE.

### BRIXTON CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Without going into any discussion on my brother's letter to you, I am desirous of assuring you that it was written quite unknown to me, and without consulting me at all on the subject.

Yours very truly,

WILLIAM LEMARE.

### THE HARMONY PRIZE OF THE CHURCH CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you permit me a few words in reply to Mr. Iliffe's letter on the subject of the above? It would appear from his letter that graduates in music are debarred from competing for the Harmony Prize. This is not the case. Graduates are not required to take the Harmony papers, but they are at liberty to take all the paper work if they choose, and to compete for any honours or prize open to non-graduate candidates. Had Mr. Iliffe put the question to the examiners or Registrar at the time of examination, he would have received this answer. Mr. Corbett did put the question, and was told that the prize was open to all.

I am empowered to add that if Mr. Iliffe or any other graduate (and nearly all our senior choral fellows are graduates), who may not have been clear on this point, should

care to compete for the next Prize, he is at perfect liberty to do so on signifying his intention to the Registrar, Mr. Jennings.

I am, Sir, your obedient servant,  
H. G. BONAVIA HUNT, Warden.

4, Garden Court, Middle Temple, E.C.

### THE WAGNER THEORY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It is generally observable that the old ladies and the young children—in fact, all those members of every family who are debarred from witnessing the exciting and extraordinary events which happen—are the very ones who have the most to say about them. We, in England, are the corresponding members of the musical family, and while hoping for representations of Richard Wagner's works, which are promised but never given, we faithfully perform the part of the old ladies and young children above mentioned, by indulging in more than our share of talk on the subject. Much of this talk, however, and many tedious arguments, ending in nothing, might have been spared if this new artwork had been pronounced at once what it is, a *new art*. Thus all those comparisons with other music, which have led to so much confusion and misunderstanding, would have been avoided. This "artwork" or "art," but not "music" of the future is as much poetry as music, and the combination produces something new and distinct from either in its separate form, in the same way as blue and yellow combined produce a new and wholly distinct colour with a character of its own, and not recognisable as a part of either. Each of the arts, as well as each of the colours, has to sacrifice its distinct complexion to make the something new that we so much admire. Green has a real existence—as real as either of the colours of which it is formed: so has the art-work of Wagner, and none the less so because formed of two well-known arts. As there are shades of green according as yellow or blue predominates, so there have always been indistinct approaches to this artwork whenever the two arts have not been kept quite separate; but Wagner has been the first to do consciously what others sometimes did intuitively. This definition shows the fallacy of the objection so often raised, and which sounds at first so plausible, that each of the arts has a separate existence, and all efforts to bring one into the domain of another always have led to the degradation of both, and resulted in partial or utter failure. In proof of this assertion is brought forward Mr. Gibson's attempt to unite sculpture and painting, which, to the artist, led to anything but favourable results. All this, as we have said, sounds at first very convincing, but when we come to reflect, we see that Mr. Gibson's way of setting to work corresponds exactly to the way in which music and poetry are united (?) in the opera as we now have it. The one is music (not music and poetry), the other is sculpture (not sculpture and painting); there is in each case the absolute, unyielding form of the art, and the sister art is only called in to give warmth, colour, and life to that form. Such an unfair partnership, we agree, must result artistically in miserable failure; and the opera, as we now have it, will consequently always hold a secondary place as a work of art, in spite of the delightful strains so often found in it, which we all find pleasure in listening to. Wagner weds the two arts, making each the support essential to the existence of the other. This new artwork is not expected to supersede the opera: this is a notion which has called forth many complaints and given Wagner many enemies. The opera in its present form will continue to hold the place it now does, and Wagner's artwork will no more interfere with its existence than the symphony in its grandest, most sublime power has given the death-blow to the dance tune, from which it sprang.

"Excelsior" is the motto on every artist's banner, and great men always arise when the world is idly sinking into contented repose, vainly dreaming perfection is already attained. They cry, "peace, peace," and even while they are speaking the war-cry "onward" is sounding in the

distance: a few—a very few at first—do not resent the call to arouse themselves and gather round the standard, which, to bear triumphantly, they know, if the history of the past teaches anything, they shall have to fight many a hard battle.

VERRING.

### NATIONAL MUSIC MEETINGS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As there seems to be some misapprehension with reference to the National Music Meetings taking place this year, I shall be obliged if you will allow me thus to inform the musical public that the Third Series of Competitive Performances between Choral Societies, Solo Singers, and Military Bands, will be held at the Crystal Palace, on the 1st, 2nd, 5th, 6th, 7th, 8th, and 10th of July next; that Authorised Editions of the Music to be prepared for performance are published by Messrs. Novello and Co., and Messrs. Metzler and Co.; and that Rules, and Forms of Entry, and all other particulars can be obtained on application at my office, or by letter addressed to Mr. Willert Beale, at the Crystal Palace.

I remain,

Your obedient servant,

S. FLOOD PAGE, Secretary.

Crystal Palace, S.E., 21st January, 1875.

### DIVERSITY OF KEY IN THE CHURCH SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been guilty of an innocent act, and am threatened with the crown of martyrdom in consequence. Can you find me an explanatory corner in your valued columns?

The documentary facts are in a nutshell. You, sir, in a pleasant notice of my Morning Service, observe, "The author opens a novel question . . . the necessity, or even desirability, for all the pieces of a Service to be in one and the same key . . . illustrated in the music under notice, where the first piece is in E flat, the second in A, and the last in E." Again, in a congenial notice of my Evening Service, you say, "The principle enunciated in what we may regard as the earlier portion of the work is here abrogated." And now, in a review of Mr. Barnby's elaborate Service, you say, "This principle of diversifying the tonality in the numbers of a Service, is proposed by the Rev. Edward Young in a Preface . . . and it is well worthy the earnest thought of musicians." On the other hand, we read in another journal that shall be nameless, "With some reason the composer explains that he did not choose to follow the old plan of writing his whole Service in the same key. Now, without saying, &c., it does appear to us wise to set the different movements in keys having some relationship." Another journal, which for like reason I also refrain from naming, tells us flatly, "The Rev. Edward Young's Morning Service is not altogether a musical satisfaction, inasmuch as the composer does not succeed in his attempt to neglect the rules of art, and so justify his Preface, which has eloquent thoughts. . . . Such a change of tonality, even with the intervening lesson, is neither pleasant, nor likely to secure, at least from non-professional singers, a just intonation." And this, sir, is all a professional critic can say of notes that have thrilled hearts and moistened eyes of gentle and simple, and are congregationally sung—I had almost said, to the ends of the world!

But so—the subject is fairly broached—I am fairly in for a share in it; I may fairly ask leave for an opening word regarding it. I shall content myself with a brace of questions. Ere, however, the scene widens, and I have "greatness thrust upon me," I must whisper—in an "aside"—a little statement of facts.

This diversity of key was not assumed for the assertion of an abstract principle. In nine successive issues the Venite and Te Deum were in three, and the Jubilate in two flats; the Kyrie having been subsequently added. It happened that, without my cognizance, a copy was shewn to—perhaps I may say—the first Church musician amongst



us; and that eminent man was not only good enough to propose the adoption of the Service in his own Cathedral, but to suggest my putting it forth in a more condensed, or, as he expressed it, a less "orchestral" form, "for general use in our Cathedrals and choirs." The work of revision once started, I took count of an objection sometimes made to the pitch of the opening treble note (F) in the Jubilate, and, for congregational convenience, lowered the piece a semitone. But then, methought, there is old Red-tape in the back ground! so I made formal protest, in self defence, but with my foot on a great principle, against crotchets.

I come now to my pair of questions: one, of course, musical; but the first, theological. This, Sir, is *Church business*. The Church is a "house of prayer," and not a concert room; and I a clergyman of some six and forty years standing. I ask then, *first*, what key relationship is there—theologically speaking—between the Venite, Te Deum, and Jubilate, or Benedictus? What between these and the first and second Lesson? What between the chanted Psalms amongst themselves (1, 2, 3, 4, and 5 to wit)? What between the metrical Psalms or Hymns? Who gave musicians the right to exact noted coherences where there is an absolute incoherence in all, to which Church music should be subordinate? Why should the devotional spirit have eagle's wings, and its musical utterance be tied and bound by cold pedantic empiricisms? Yes, and why—to quote my own poor words—should one be called to forget a golden rule I am never tired of repeating, "*Word and note like husband and wife*?" As for "non-professional singers" and "just intonation," one might ask how long shall music be tolerated in the worship of the sanctuary, if men are to hold the sense of a key note through all the absorbing beauties and commanding wonders of a lesson from the Word of God?

But I must come closer yet, and ask, *secondly*, where do we find this ignoble slavery to tonic formalism in the unapproachable work of "the mighty master" who stands alone? Where in No. 4 ending in A, and No. 5 opening in D minor? Where in No. 6 ending in D minor, and No. 7 opening in G minor? Where in No. 8 ending in A, and No. 9 opening in D? Where in No. 11 ending in B minor, and No. 12 opening in G? Where in No. 29 ending in B major, and No. 30 opening in E minor? Or, to cite but one more case, wherein No. 32 ending again in three sharps, and 33 opening in one flat?

There can be but one answer to all these queries; and there is no escape from their inferences. To say that an Oratorio demanded changes were but attempting to avoid the mark. The one undisguisable ruling point is that, between these immortal pieces there is not the slightest ligament or key relationship, and this ruling point is the more pointed from the fact that these absolutely unconnected outbursts of religion and musical fervour have absolutely no intervening medium, no second lesson, no hymn, no prayer standing between them, nothing but the needful pause of singer and hearer to take breath and begin again.

There are other questions of no small moment that, in these days of advancing freedom, will rise up, and demand an answer. One is before me now; but I forbear. I only want that common-sense and high-toned feeling should wake up and look about them.

Yours, Sir, with all respect,

EDWARD YOUNG.

[We agree fully in the principle here enunciated, and, though contrary to more general practice, can feel no reason for identity of key in the separated pieces of a Church Service, far less in those of the Morning and Evening Services. In Beethoven's Mass in C, the Sanctus is in A; and in his Mass in D, the Credo is in B flat; and what holds good in the Roman Service cannot be musically at fault in the Anglican, while what has the authority of this mighty master must hold good everywhere. The instances quoted by Mr. Young (of course from the Messiah) are all in such closely-related keys that the transition from any one piece to that which follows it has a perfectly satisfactory effect, and induces an agreeable

variety; those quoted from Beethoven are in analogous but less closely related keys than Handel's, and being divided from the other portions of the composition by intervening matter with or without music, startle not by their diversity, though they charmingly relieve the monotony, that is to some extent a consequence of a whole Service having one chiefly prevailing key. We only contend, but this more for the sake of conscience than of effect, that it is preferable for the several numbers of one composition to have some tonal affinity, to their being in various keys that have either the remotest relationship or no relationship at all. The nicest of ears are unshocked by the tonal diversity of the several pieces in an opera which are separated by speaking; where separated by recitative, the modulations in this lead satisfactorily from the key of one piece to that of another, which is not always the case with the chanting and intoning in a Service; and what is musically agreeable in a theatre cannot be offensive in a Church.

THE WRITER OF THE ARTICLE.]

#### TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. E. PENNA.—The subject of your letter has already been decided by the majority of the pointed Psalters now in use.

JOHN BELL.—If our correspondent will state temperately what he has to say, we will give insertion to his letter.

MUSIQUE.—It is quite out of our province to answer the questions of our correspondent.

T. VINCENT.—We cannot re-open the correspondence respecting the "doubled air."

D. BRITAIN.—Consult any singing-master in whom you have confidence.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ASHTON-UPON-MERSEY, NEAR MANCHESTER.—On the 20th ult. a concert was given in aid of the parochial school funds. The choruses, on the whole, were well rendered. The vocalists were Miss Topliffe, Mr. N. Dumville (of Manchester Cathedral), and Mr. Smith. Mrs. Ellis contributed pianoforte solos.

BATH.—Mr. Simms's concert took place on Saturday evening the 9th ult., in the Assembly Rooms. The programme was an attractive one, consisting almost entirely of operatic music, the first part being devoted exclusively to Balfe's *Il Talismano*. The rose song, "Flowret, I kiss thee," was artistically given by Signor Urio, and Madame Campobello-Sinico was warmly received in the two arias, "Edith's prayer" and "Radiant splendour." Madame Stella-Bonheur and Signor Campobello were the other vocalists. Signor Tito Mattei gave as a pianoforte solo a fantasia, of his own arrangement, on the English and Russian National Anthems. Signor Campana was an excellent accompanist.

BATLEY.—The twenty-second concert of the Choral Society was given in the Town Hall on Monday evening the 11th ult., the work being Haydn's *Creation*. The vocalists were Miss Clelland (soprano), Mr. H. Thompson (tenor), and Mr. Rickard (bass). Miss Clelland sang with good taste and expression, and was warmly applauded at the conclusion of the airs "With verdure clad" and "On mighty pens." Mr. H. Thompson, in the recit. "And God created man," and air "In native worth," gave proof of the possession of a fair voice, the upper notes being particularly good. Mr. Rickard sang the bass part exceedingly well; he has a powerful voice, of good compass. Herr Vetter led the band, and Mr. J. W. Bowling conducted. The chorus, (which was augmented by members of the Harmonic Society, Morley) under the conductorship of Mr. Bowling, was full and effective. A word of praise is due to Mr. C. Shaw (violinello), whose accompaniment to the recitatives and airs (especially "In native worth") was excellent.

**CAPE TOWN.**—The Cantata of *Esther, the Beautiful Queen*, was given on Wednesday evening the 9th Dec. by the Sacred Harmonic Society in the Mutual Hall, under the patronage of His Excellency the Governor. Mr. Ashley conducted with his usual ability, and the effects of his careful training were very evident in the choruses, which were sung throughout with a painstaking care and due appreciation of the composer's intentions, which are as welcome as they are rare among amateur vocalists. The part of *Esther* was exceedingly well sung.

**CRAWLEY.**—Concerts, both morning and evening, were given at the Assembly Room of the George Hotel on Wednesday the 30th Dec. to very appreciative audiences. The artists were Madame Cassinello, Madlle. Teresa Bonini, Madlle. F. Piezonka (daughter and pupil of Herr Piezonka), Mons. Bataille, and Mr. H. Arthur. The performances of Madlle. F. Piezonka on the piano gave unbounded satisfaction. Madlle. Bonini was several times encored, her songs, with harp accompaniments, being highly appreciated, and several of Madame Cassinello's vocal solos were also re-demanded. The song "Hearts of oak," was well rendered by Mons. Bataille. The concert was very successful.

**DERRY.**—The second concert of the winter season, 1874-75, was given in the Corporation Hall on Friday evening the 15th ult. by the St. Columb's Union, under the able management of Mr. James Turpin, organist of St. Columb's Cathedral. The Rev. James Armstrong presided at the harmonium, in addition to which several stringed-instrument players were specially engaged for the occasion from Belfast. The first part of the programme was exclusively devoted to the performance of a portion of Handel's *Messiah*. The tenor part was well sustained by Mr. H. A. Byron; the bass by the Rev. Mr. Hogan; alto by Mrs. James P. Allen and Miss Forsman; and soprano by Miss Plummer. The second part of the concert was composed of hymns and part-songs.

**DORCHESTER.**—The Vocal Association gave a performance of the first part of *Elijah* on the 23rd Dec. The solo vocalists were Miss Matilda Scott (soprano), Miss Margaret Hancock (contralto), Mr. Wallace Wells (tenor), and Mr. J. Lander (bass); hon. accompanists, Miss M. Wells Lock and Mr. W. Gregory, pupils of Mr. Boynton Smith. The parts were most evenly balanced, and the whole of the choruses went exceedingly well. Mr. Boynton Smith conducted.

**EDINBURGH.**—The fifth of the series of concerts now being given by the Choral Union took place on the 4th ult. in the Music Hall, and attracted a larger audience than any of its predecessors. There was a band of fifty performers, conducted by Mr. Adam Hamilton, with Miss Agnes Drechsler-Hamilton for solo violinist, and Madame Campobello-Sinico for solo vocalist. The programme was well selected. Sir W. Sterndale Bennett's charming overture, "The Naiades," and Beethoven's "Eroica" symphony, were done full justice to by the band. Miss Agnes Hamilton was highly effective in her violin solo "Airs Hongrois" (Ernst), and Madame Campobello-Sinico had an extremely cordial greeting on her entry, and her rendering of Beethoven's highly dramatic scena "Ah, perfido," and some lighter songs, gave the highest satisfaction to the audience. PROFESSOR OAKLEY gave an Organ Recital on the 15th ult. to a crowded audience in the Music Class-room. The attendance of students especially was very large. Loud applause followed the performance of each number, and several pieces were redemanded, but Dr. Oakley responded in only one instance by repeating Handel's Gavotte.

**GOLCAR.**—On Thursday evening, Dec. 24, the Choral Society, assisted by members of the Huddersfield Choral Society, gave a concert, consisting of a selection from Handel's *Messiah*. The principal artists were Mrs. Barras, Messrs. Townend, Lunn, and Stocks. Mr. J. E. Pearson presided at the harmonium, and Mr. H. Pearson conducted. The performance on the whole was satisfactory.

**HULL.**—Miss Bolingbroke's third annual concert took place in the Artillery Barracks on the 20th ult. The artists were, in addition to the concert given, Miss Jessie Jones, Miss Ann Dooley, Mr. Henry Guy, Mr. Arthur Jarratt, Mr. F. C. Bolingbroke (flute), and Mr. J. W. Hudson (violin). The various pieces in the programme were well received by a large audience, and the concert was a decided success.

**LEEDS.**—On the 15th ult. Mr. J. W. Sykes, R.A.M., gave his second violin Recital in the large hall of the Leeds Church Institute, before an appreciative audience. Mr. Sykes's performance of solos by De Beriot, Tartini, Spohr, Ernst, and Sainton was highly effective. Miss Tomlinson was the vocalist, and Mr. C. W. Young accompanied.

**LEICESTER.**—A very successful concert was given by Mr. Nicholson on the 18th ult. The vocalists were Madame Thaddeus Wells, Madame Poole, Mr. Lloyd (in place of Mr. Sims Reeves), and Mr. Santley. Mr. Lloyd delighted his audience by his artistic rendering of "The Garland" (Mendelssohn). Mr. Val. Nicholson contributed solos on the violin, and the band and chorus of the Amateur Anemoic Union gave efficient aid. Mr. Sidney Naylor presided at the pianoforte.

**LIVERPOOL.**—The second Soirée of the season, under the auspices of the Jewish Choral Society, took place on New Year's Eve, in the Meyerbeer-hall, and proved, like all its predecessors, a very enjoyable re-union. Amongst the principal items of the musical portion of the entertainment were a *duo concertante* (violin and pianoforte), excellently played by Mr. James J. Monk and Mr. Emmanuel Nelson, the honorary conductor; a pianoforte solo, the composition of Mr. Monk; an aria of Donizetti, by Mrs. E. Nelson; and several concerted pieces, which were admirably rendered by the Jewish Choral Society. A new four-part song, entitled "I met my love," composed by Mr. Monk, was also sung with success. The first performance of the present series of concerts, on the plan of the London Monday Popular Concerts, which was given in the Philharmonic Hall on Wednesday the 6th ult., was, as usual, most admirable, and highly appreciated. The executants were, first violin, Mon. Sainton; second violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo pianoforte, Miss Agnes Zimmermann; vocalist, Mr. Santley; accompanist, Mr. Zerbin.

The programme comprised the quartett in E flat major, Op. 44, No. 3, for two violins, viola, and violoncello (Mendelssohn); song, "Tre giorni son che Nina" (Pergolesi); Sonata pianoforte in C major, Op. 4, No. 3 (Beethoven); songs, "Dein Angesicht" and "Widmung" (Schumann); two "Stücke im Volkston," from "Fünf Stücke im Volkston" (Schumann); song, "I pray thee by the gods above" (Alwyn); and the trio in C minor, Op. 66, No. 2, pianoforte, violin, and violoncello (Mendelssohn).

**MANCHESTER.**—On the 28th December the Shelley and Old Glosop hand-bell ringers contested at Belle Vue Gardens for the championship of England, and a prize of £50 offered by Messrs. Jennison. The Shelley band numbers, including the conductor, eight ringers, the Old Glosop twelve, though the former rings quite as many bells as the latter. The Glosop ringers' selection comprised the *Kyrie* and *Gloria* (Mozart), Haydn's No. 1 Symphony, and a *Kondo Brillante*. Their opponents also played Haydn's First Symphony and Haydn's D Symphony, and the overture to *Zanetta*. The judges were Mr. C. Warwick Jordan, Mus. Bac., Lewisham, Kent; Mr. L. Goodwin, organist, Church of the Holy Name, Manchester; and Mr. W. J. Young, professor of music, Manchester. These gentlemen decided, after a contest lasting two hours, that the prize should be awarded to the Shelley ringers, though they expressed their opinion that the arrangement and execution by the Old Glosop band of Haydn's First Symphony were superior to those of the other band.

**MARKET HARBOUROUGH.**—Handel's *Messiah* was given on Monday evening, the 4th ult., by the Choral Society, to a large audience. The performance was exceedingly creditable throughout, some of the choruses being magnificently rendered. Mr. Frederick Hille, Mus. Bac., organist of Kibworth Church, conducted. At the next concert Handel's *Acis and Galatea* will be given, and selections from Haydn's *Creation*.

**MARKET LAVINGTON.**—An amateur concert was given in the Workman's Hall, in aid of the national schools, on Thursday evening the 31st Dec., under the immediate patronage of the Right Hon. E. P. and Mrs. Bouverie, and the Hon. Mrs. Hay, all of whom were present at the concert. The principal performers were Miss M. Welch, Mrs. Stone, Mrs. Hulbert, Miss Pearson, Miss Wadman, the Rev. H. C. de St. Croix, Mr. John Gray, and Mr. Barth, pianist. Encores were awarded to Miss M. Welch, who has a good contralto voice, and to Mr. Barth for his pianoforte solo. A choir of about thirty members sang several part-songs very excellently, many of which were encored. At the conclusion of the concert the Hon. Mr. Bouverie rose and proposed a vote of thanks to the performers.

**MARYPORT, CUMBERLAND.**—The members of the recently formed Philharmonic Society gave their first concert on the 6th ult., under the conductors of Mr. C. J. Lewthwaite, of Cockermouth. The programme consisted of sacred and secular selections from Mozart, Rossini, Sullivan, Lord Mornington, Sir J. Stevenson, Hatton, and others. The concerted music was exceedingly well rendered. Mrs. Holliday, Miss Curwen, Miss Richardson, and Mr. Wharton contributed songs and duets, many of which were encored. The surplus of the concert was given to the Charity Fund. Peter de E. Collins, Esq., was chairman, and Miss E. Adair presided at the piano.

**NORTHAMPTON.**—Handel's *Messiah* was performed by the Choral Society on Thursday the 7th ult. The choir, consisting of upwards of 150 performers, gave an excellent rendering of the choruses. The band had been strongly reinforced, and was in every respect thoroughly efficient. The Rev. C. J. Langley presided at the organ with ability and judgment. The principal vocalists were Miss Ellen Glanville (soprano), Miss Joyce Maas (contralto), Mr. Frank Reade (tenor), and Mr. Orlando Christian (bass). Miss Glanville in "I know that my Redeemer liveth" sang with care, finish, and appreciation, which gained for her well-merited applause. Miss Joyce Maas was encored in "He shall feed his flock," Mr. Frank Reade sang very carefully the parts allotted him, and Mr. Christian was highly effective in "The trumpet shall sound," the trumpet *obbligato* by Mr. Walter Morrow being splendidly played. Mr. Charles McKorkell conducted.

**PAULTON, BRISTOL.**—A concert was given on the 28th Dec. under the direction of Mr. T. West. The solos by the Misses Hill and A. Milward, Messrs. Shore, Ings, Lovell, and Watts, were very well sung and the choruses were rendered with precision. Miss Milward, accompanied throughout with her usual ability. The concert was highly successful.

**PARSONSTOWN, IRELAND.**—An amateur concert was given on Tuesday morning the 5th ult., at the residence of Mrs. Atkinson, of Carrig, in aid of the new schools, Shinrone. The first part of the programme was devoted to Mendelssohn's *Athalie*, which was very effectively rendered, the "War March" being played as a pianoforte duet by the Countess of Rosse and Miss Trench, with violin *obbligato* (Mr. Arnold). The second part consisted of instrumental and vocal solos. Amongst those who took part were Miss and Mrs. Croft, R. Biggs, Esq., LL.D., and H. Thompson, Esq., J.P. Mr. Arnold, presided at the piano. The performance was a great success, and the audience large and influential.

**READING.**—The Promenade Concerts under the management of Mr. Frank Atwell, if not successful in a financial sense, are carried out strictly to promise, and with a success, musically, that will doubtless be of benefit to the enterprising caterer for the amusement of the public, upon future occasions. Many well-known artists have appeared, including Miss Matilda Scott, Miss Jessie Royd, Miss Dones, Miss Helen Standish, Mr. Stedman, Signor Corani, Mr. Thury Beale, Mr. Wadmore, Signor Enrico Mattei, Mr. Henry Parker, and Herr Wiener.

**ROTHERHAM.**—On Tuesday, the 19th inst., a Lecture-Concert was given by Dr. Spark, of Leeds, before a numerous audience, in the Mechanics' Hall, Rotherham, on "The Vocal Genes of English Opera." The lecturer gave an interesting review of modern opera in England, down to the present time, and selections from the writings of Purcell, Welsh, Arne, Shield, Braham, Bishop, Horn, Balfe, and Wallace,

were admirably sung by Miss Carey Walker, Miss Jenny Taylor (both pupils of Dr. Spark), Mr. Edward Kemp (tenor), and Mr. Dodds (bass).

**SHERFIELD.**—On Christmas day and the 2nd ult. the *Messiah* was performed in the Albert Hall to a crowded audience. Miss Rose Hersee, Miss Marion Severn, Mr. Guy, and Mr. Brandon were the solo singers at the first performance, supported by a band and chorus of 200 performers. And Miss Crichton, Miss Clelland, Mr. Sutcliffe, and Mr. Thornton Wood, with the same band and chorus, were the vocalists in the latter instance. Mr. S. Hadfield conducted on each occasion. On the 16th ult. a military concert and organ Recital drew a large audience, Miss A. Bloomfield and Mr. J. H. Eyre being the vocalists, and the band of the 1st W. Y. Yeomanry Cavalry, of which Mr. S. Suckley is the bandmaster, occupied the orchestra. The playing of the band was of a very efficient character, and reflected the highest credit on the bandmaster, who officiated as conductor. Mr. F. Archer, organist of the Alexandra Palace, presided at the organ. On the 18th ult. the Albert Hall was again crowded to hear an excellent performance of the *Creation*. The band, which was a string one, was thoroughly efficient, under the leadership of Mr. John Peck, Mons. Guilman on the organ atoning for the absence of wind instruments. The solo vocalists were Miss Helena Walker, Mr. Bywater, and Mr. Brandon. Mr. Hadfield was again the conductor. Mons. Guilman has given several other organ recitals, which were conducted with his usual skill and ability.

**SHERBURY.**—On Tuesday evening the 19th ult. Mr. Boucher's fourth subscription concert of classical chamber music was given in the Assembly Room at the Lion Hotel, to a select and fashionable audience. The artists were Miss Watkins (vocalist), Mr. J. H. Thomas, Mr. W. Cover, R.A.M. (violinists), Mr. T. Watkins (viola), Mr. J. B. Boucher (violin), and Herr John Weingaertner (pianist). Miss Watkins gave a clever rendering of two songs, the latter one, "The green trees whispered" (Balfé) eliciting an encore. Mozart's duet for violin and pianoforte, in D minor, was played with great taste and correctness by Mr. Cover and Herr Weingaertner, and the same composer's quartet in B flat major was also admirably rendered. The programme was brought to a termination by a very clever performance of Beethoven's quartet in E flat major, for pianoforte, violin, viola, and violoncello.

**SOUTHPORT.**—On Friday evening the 13th ult. M. Alexandre Guilman, the celebrated organist of the Church of La Trinité, Paris, gave a Recital on the grand organ in St. Peter's Church. The large audience, which included organists and organ connoisseurs from all parts, testified the interest excited by the visit of a man whose compositions Mr. Best some years ago was the means of introducing into this country. The programme was well selected, but the majority of the pieces were by M. Guilman, a circumstance which enhanced the interest of the Recital, as it was natural that organists would be anxious to avail themselves of the opportunity of hearing these works interpreted by the composer.

**STAMFORD.**—On the 20th December Mr. Harry Nicholson gave an amateur evening concert in the Assembly Rooms. The first part consisted entirely of selections from the *Messiah*, and the second part of ancient and modern Carols, which were well rendered. The performance was very successful. Mr. H. Nicholson presided at the pianoforte.

**ULST, GLOUCESTERSHIRE.**—The first concert of the Glee Society took place on Wednesday the 30th Dec. in the National School-room. The *Merry Men of Sherwood Forest*, an Operetta, by W. H. Birch, had the place of honour in the programme, and was exceedingly well rendered. Mrs. Hudson presided at the piano with great efficiency. The local performers were assisted by Miss Wilson, of the Gloucester Choral Society, and Messrs. Hunt and Waddams, of the Cathedral choir, who also contributed some songs. The choruses generally were well rendered, and showed that Mr. Leach, the organist of the church, has devoted considerable time and labour to the training of the choir. A prologue and an epilogue, *à propos* to the occasion, written by a lady in the village, were exceedingly well recited by the Rev. J. C. Hudson.

**WELLINGTON.**—An amateur concert was given at the Town Hall on the 20th December, on behalf of the Wellington and Rockwell Green Girls' and Infant Schools. A well selected programme was excellently performed, a great feature being the part singing. A Christmas chorus, "Up, brothers, up," (Calkin) "O hush thee, my babe" (Sullivan), and a charming chorus with solo, "We'll gaily sing and play" (Pinsuti), creating much effect. The instrumentalists mustered in good numbers, and included two professional gentlemen: Mr. Richardson, of Bristol (violinist), and Mr. Cheek of Taunton (flautist).

**WHITCHURCH.**—On Wednesday evening the 6th ult. a pianoforte and violin Recital was given at Apsley House (by the kind permission of Mrs. Steer), in aid of the Whitchurch school fund. The artists were Mrs. Squire (pianoforte), Mr. Squire (violin), and Miss Seymour (vocalist). The programme comprised music of the highest class, including works of Beethoven, Mozart, and Mendelssohn, all of which were well rendered. There was a large attendance.

**WINDSOR.**—A musical entertainment illustrative of John Bunyan's *Pilgrim's Progress* was given in the Iwer Church School-room on the 19th ult., for the benefit of the Sunday schools, by the Colnbrook Choral Class, numbering forty voices, under the conductorship of Mr. R. Ratcliff. The Rev. S. Ward, the vicar, presided, and the Rev. Mr. Oliver gave the readings. Miss Saunders accompanied on the harmonium.

**WORKINGHAM.**—Mr. T. S. Brown's annual concert took place in the Town Hall, on Monday evening the 4th ult. The artists were Madame Thaddeus Wells, soprano and pianist; Mr. Henry Nicholson, solo flute; and a Glee Party, under the direction of Mr. Farley, of Oxford. Madame Wells gave an excellent rendering of Schubert's "Lo! here the gentle lark," with flute accompaniment, by Mr. Nicholson, who was encored in his solo, "Rule Britannia." The first music was well sung by Messrs. Bickley, Thornton, Robson, and

Sinkins, who were also highly successful in their songs. There was a large audience.

**ORGAN APPOINTMENTS.**—Mr. J. J. Wilson to Holy Trinity Church, Southall.—Mr. W. H. Shelton to the Wesleyan Chapel, Mytholmroyd, Yorkshire.—Mr. H. V. Lewin, organist and choirmaster, St. James', Bermondsey.—Mr. G. H. Starnier to Old Hollington Church, Sussex.

**CHOIR APPOINTMENT.**—Mr. W. Keedle (Bass), to St. George's Chapel, Albemarle-street, Piccadilly.

ON the 12th November, at sea, while on passage to Cape Town for the benefit of his health, **FREDERICK R. FOLKES**, of the Royal Academy of Music, London. He died after a painful and lingering illness, leaving a wife and six young children to mourn his loss.

## DURING THE LAST MONTH.

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|-------------------------------------------------------------------------------|----------------------------------------------|
| 1. Hymn of the Fisherman's Children ...                                       | Adapted to a Melody from Herold's "ZAMPA."   |
| 2. Pays and Elves ( <i>In mia fe</i> ) ...                                    | From Flotow's "MARTA."                       |
| 3. Spring's Bright Glances ( <i>In Bluezia non v'ha</i> ) ...                 | From Bellini's "LA SONNAMBULA."              |
| 4. From Yonder Vale and Hill ( <i>D'immenso giubilo</i> ) ...                 | From Donizetti's "LUCIA DI LAMMERMOOR."      |
| 5. Here we Rest ( <i>Qui la selva</i> ) ...                                   | From Bellini's "LA SONNAMBULA."              |
| 6. Onward to Battle ( <i>Squilli scheggi</i> ) ...                            | From Verdi's "TROVATORE."                    |
| 7. Ratanplan ( <i>Rataplan</i> ) ...                                          | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star ( <i>Vedi! le fosche</i> ) ...                            | From Verdi's "IL TROVATORE."                 |
| 9. War Song of the Druids ( <i>Dell'aura tua profetica</i> ) ...              | From Bellini's "NORMA."                      |
| 10. In Mercy, hear us! ( <i>Cielo clemente</i> ) ...                          | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! ( <i>Accorete, giovinette</i> ) ...                     | From Flotow's "MARTA."                       |
| 12. Friendship ( <i>Per te d'immenso giubilo</i> ) ...                        | From Donizetti's "LUCIA DI LAMMERMOOR."      |
| 13. Away, the Morning freshly breaking ( <i>The Chorus of Fishermen</i> ) ... | From Auber's "MASANIELLO."                   |
| 14. Pretty Village Maiden ( <i>Peasants' Serenade Chorus</i> ) ...            | From Gounod's "FAUST."                       |
| 15. The soft Winds around us ( <i>The Gipsy Chorus</i> ) ...                  | From Weber's "PRECIOSA."                     |
| 16. See how lightly on the blue sea ( <i>Senti la danza invitaci</i> ) ...    | From Donizetti's "LUCREZIA BORGIA."          |
| 17. See the Moonlight Beam ( <i>Non fav Mollo</i> ) ...                       | "                                            |
| 18. On yonder rocks reclining ...                                             | From Auber's "FRA DIAVOLO."                  |
| 19. Happy and light ...                                                       | From Balfe's "BOHEMIAN GIRL."                |
| 20. Come, come away ( <i>Ah! que de moins</i> ) ...                           | From Donizetti's "LA FAVORITA."              |
| 21. Hymn's torch ( <i>Il destino</i> ) ...                                    | From Meyerbeer's "LES HUGUENOTS."            |
| 22. Come on, Comrade ( <i>The Celebrated Chorus of Old Men</i> ) ...          | From Gounod's "FAUST."                       |
| 23. 'Gainst the Powers of Evil ( <i>The Chorus of the Cross</i> ) ...         | "                                            |
| 24. O Balm night ( <i>Com &amp; genti</i> ) ...                               | From Donizetti's "DON PASQUALE."             |

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(To be continued.)

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